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Another writer who has been bringing out the artistic and better side of Greek study is Mr. W. Rhys Roberts. He has edited *Demetrius on Style* (1902), *Longinus on the Sublime* (1907), and now has added to *The Three Literary Letters* (1901) of Dionysius of Halicarnassus the same author's work on *Literary Composition* (1910). These are the writings of literary critics who read Greek as we read Shakespeare, who were not halted on their way to the author's meaning by endless notes on archaeology and mythology. They went straight to the heart of their author, and, if they paused upon his language, it was not apart from the full message he was bearing, but in order to understand that message better. They were Greeks reading Greek, and it is the happy and successful task of Professor Roberts to make us see and appreciate how they do it. When it is remembered how profoundly Professor Butcher's well-known work, *Aristotle's Theory of Poetry and Fine Art*, has influenced modern literary criticism, especially of poetry and drama, there is good reason to believe that the introduction to the modern world of these other Greek critics in an attractive and sympathetic edition will have no less wide or less effective an influence. If Professor Roberts does no more than prevent modern American rhetoricians from heralding as new discoveries what have been commonplaces in literary criticism from the beginning, his work will have amply justified itself.

There are two marked tendencies in the study of Greek, the scientific and the artistic. Which should find its place in education? Both, of course; but not in the same way. Confining the discussion to the classical languages and not entering into the wider question of what place science should occupy in the general scheme of education, we may safely assert that the earlier study in Greek and Latin should be predominantly artistic. Such it has ever been and such it should continue. In the study of literature as an art is its practical utility. Professor John J. Stevenson has, in one of the late numbers of the *Popular Science Monthly*, discharged several tremendous broadsides at classical education. When the smoke cleared away and the echoes died down, it was found that the esteemed Professor had aimed his artillery at the clouds.

His argument in brief amounts to this: the old pagans, from Homer down to Horace, had lax ideas on the marriage bond; the Greek and Latin scientists did not know the chemical constitution of water; therefore give up the Classics and study the latest encyclopedia. How Professor Stevenson could have been so long on the faculty of New York University and not have discovered that Greek and Latin are not studied for their morals is a mystery. The practical utility of the Classics is not in their information but in their formation. It is hard to

have patience with people who speak of utilitarian studies and then sneer at the Classics which are studied precisely because they are the most utilitarian of all studies.

We should certainly look upon that surgical operation as decidedly useful which made an eye see or an ear hear. It will be decidedly useless to put a piece of gold in my hand if my fingers have no power to grasp it. Now the Classics are directed precisely to giving efficiency to man's whole mental equipment. The so-called utilitarian studies go looking around for landscapes and orchestras; the true utilitarian studies furnish the eyes and the ears. We do not take our morals from Latin and Greek authors or even from modern writers; we do not take our science either from the ancients unless they had all the data which we have to conclude from, and then the scientific conclusions of the ancients have not been surpassed, but we do go to Latin and Greek for efficiency, for the power of self-expression. An educated man has a memory that remembers and an imagination that sees clearly and with originality, and a taste which reasons logically; in a word, he has faculties which act, which serve him to express himself and to assimilate the expression of others. For each of these faculties there is an art. It is the profession of the Classics to develop in the faculties of man efficiency or art, at least in its first stages.

The classical languages are the most perfect literary expression we have of man's faculties and so the most competent to teach the art of self-expression. The classical languages because they are foreign are for that very reason better suited for the purpose of teaching the art of expression. In our native tongue we run on with the sense; it is an effort to pause upon the expression. In a foreign tongue we are perpetually halted upon the words and sentences and larger elements of expression; we reflect upon them, we appraise their value, we criticise, in a word, we master the art. The earlier study of Greek, then, should lay stress upon the grammatical qualities, the imaginative force, the choiceness of vocabulary, the harmony of sentence, the truth, the beauty and power of language, all leading up to and centered upon the writer's full meaning.

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REVIEW

The Essentials of Latin Syntax. An Outline of the Ordinary Prose Constructions, Together with Exercises in Composition Based on Caesar and Livy. By Charles Christopher Mierow. Boston: Ginn and Company (1911). Pp. 98. 90 cents.

As the author states in his preface, the purpose of this interesting book is to give students "who have already had their drill in forms and syntax. . .

a rapid review of the entire subject". Of its 98 pages, 57 are given to the outline of grammar, 18 to exercises based on Caesar, 13 to exercises based on Livy, and 10 to an index of words and subjects.

The outline of grammar, by far the larger part of the work, treats of the uses of nouns, pronouns, the use of the moods, with a very brief discussion of sequence of tenses in subordinate clauses, and the noun and adjective forms of the verb. By using a block arrangement and a skillful system of numbering, the author has presented the essentials of Latin grammar in such a way that they can be easily grasped and assimilated. Each construction has its numbered block, which, extending across the page, is divided into three smaller blocks; the first of these contains the name of the construction; the second, references to the grammars of Allen and Greenough, West, and Bennett; the third, the illustration, first in English, then in Latin. The illustrations, by the way, are excellent, and are especially noteworthy for their brevity. In the body of the text there is little or no discussion or explanation, such matters, along with the exceptions to rules, being relegated to the footnotes. The result is a set of tables so clearly arranged that I fear that the average boy or girl using this book will seldom look up the grammatical references.

It is a very difficult task that Mr. Mierow has set for himself, namely, the making of an outline of grammar that will meet the needs of advanced classes in preparatory schools and of college freshmen. Incidit in Scyllam, cupiens vitare Charybdim. The freshman is not only more mature, but usually represents a degree of attainment above the average; he is the wheat separated from the chaff. Judged by the statistics given us by Mr. Byrne in his *Syntax of High School Latin*, this outline is too complete even for the advanced classes in the secondary school. On the other hand, from the point of view of the freshman, we should like to see in a book of this sort a fairly full discussion of the force of the tenses, a more logical treatment of syntax which should begin at this stage of the game, an insistence upon the development of constructions, especially of the verb, and the addition of at least one more category to the verb, namely, that of Ideal or Mental Certainty, which is so essential to the explanation of certain constructions.

We all know that it is difficult, in writing a book for younger students, to maintain both simplicity and accuracy. 'Many men, many minds'; therefore, at the risk of being considered captious, we wish to call attention to a few points. In section 21, the genitive with *refert* and *interest* is classified under the objective genitive, whereas it is usually regarded as developed from the possessive; see Hale and Buck, 338, I, and Bennett, *The Latin Language*, 329. The footnote on page 7, in regard to the im-

personal use of intransitive verbs in the passive voice, would be made more accurate by the addition of the words "regularly" and "only". The footnote on page 13, in reference to the usage with *plus*, *minus*, etc., without *quam*, would be clearer if an accusative of extent had been used in the illustration instead of an ablative of degree of difference. The ablative of source and material, section 49, has no illustration of material. Contrary to the view of nearly all the later grammars, clauses depending on *persuadeo*, etc., section 111, are regarded as final in their origin rather than volitive. Only the perfect indicative is mentioned in section 137 as being used with *postquam*, etc. In section 154 the pluperfect as well as the imperfect subjunctive should be included among the forms used in the protasis of a past general condition, since in the illustration of this construction, section 162, this is the only form of the subjunctive given. Moreover, there seems to be a little confusion in the treatment of the gerund and gerundive. *Urbs spectanda* and *bellum gerendum est*, regarded as gerundives in sections 233-235, might better have been classified as future passive participles, a category not recognized by the author; but *turrim aedificandam locabat*, given in connection with the above examples, is an illustration of a true gerundive and should have been placed under the second division, the cases of the gerund and gerundive.

Part second is itself divided into two parts; one has disconnected sentences based on Caesar, B. G. 1, while the other contains exercises in connected narrative based on Livy 1, 21, and 22. Each part contains eighteen exercises, and the corresponding lessons treat the same grammatical principles. The subjects for study are carefully chosen, laying emphasis upon the more important facts of Latin syntax. The sentences are well constructed, although there is an occasional slip, as in 246, 6: "Have you no other way through the territory of any one at all"? The exercises in connected narrative, too, have such expressions as "was urging them on to advance", "sat down before their camps on either hand", and "He always kept asking". Furthermore, to many it will seem unfortunate that the exercises for use in the secondary school are based on Caesar. Such a review as is here intended comes generally in the fourth year, in preparation for the examination in advanced Latin composition, in which the vocabulary is for the most part taken from Cicero. This difficulty might have been obviated by giving at the end of each exercise in this part of the book a short paragraph based on this author.

However, these are only slight imperfections, while there are many things deserving of the warmest praise. Among the many points worthy of mention we wish to note the following: the skillful device for explaining the meaning of *suus*; the treatment

of subordinate clauses from a threefold point of view, that of use, form, and function; and the very full statements in regard to conditional clauses and the usages of indirect discourse. On the whole, the book is a very clear and simple presentation of the ordinary prose constructions, and the student who shall have worked through it faithfully will have laid a good foundation for future work in Latin.

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THE NEW YORK LATIN CLUB

The last luncheon for the season of The New York Latin Club was held at The Gregorian, Saturday, April 29. For a spring meeting the gathering was a large one. The guest of honor was President M. Woolsey Stryker, of Hamilton College, who spoke on Synthesis. He touched but lightly upon the mechanics of our profession, but made a notable contribution to its dynamics. He decried the short-sighted view which regards education as a mere agglomeration of facts; for knowledge is touch and wisdom is grasp. Related facts which illustrate great unifying principles are the true objects of study. Modern educators busy themselves too much with the short cross threads of human interests and too little with the long threads of human destiny. A dictionary is not literature. Unrelated facts are only gossip. The two sides of life's parenthesis are source and purpose, and no subject is of value unless studied from the view-points of whence? and wherefore? Great synthetic ideas are expressed in the fatherhood of God and the brotherhood of man. Analysis pulls the string out of the pearls.

Ere closing Dr. Stryker paid a high tribute to the educational value of classical study, and said that, in his opinion, the A.B. degree should be given only to candidates offering Greek, and that, with his consent, it would never be otherwise bestowed. He characterized the present reaction against classical studies in our schools as a passing epidemic, a sort of rash. In his judgment no teacher of Latin was properly equipped without a knowledge of Greek.

In his experience, he continued, the preparation of candidates for college was best in Greek, second best in algebra, equally indifferent in Latin and German, and poorest in French. Though only one third of the students in Hamilton College study Greek, fully four fifths of all the prizes and honors go to them. The great weakness in the candidates' preparation in Latin is their ignorance of grammar. A knowledge of this is so essential that in the near future it is to be made a *sine qua non* for entrance into Hamilton College. In the business session which followed this address the officers for the current year were all re-elected. Professor Knapp, chairman of the Committee on First Year Latin, reported progress. The club passed a vote of thanks

to Dr. Wm. F. Tibbetts, Treasurer, for his valuable services, and a resolution of sympathy with Professor Sidney G. Ashmore of Union College in his illness and enforced absence from our meetings the present year.

ANNA P. MACVAY, Censor.

WADLIGH HIGH SCHOOL, New York City.

NOTE ON AENEID 3.329

me famulo famulamque Heleno transmisit habendam.

I fail to see that our school editions call attention to the fine ethos of this line.

To Aeneas's sympathetic question, couched in the most courteous language—he even masks the *con-cubinatus* of Andromache with the words "*Pyrrhi conubia*"—the Trojan princess replies in a feeling of deepest disgrace (cf. *deiecit voltum et demissa voce locuta est* 320), praising the fate of Polyxena, who was allowed to die a *virgo*. For to her the married state had brought nothing but woe, as widow of Hector (cf. the complaint in Il. 6. 407 ff.) and as *paelex* of Pyrrhus. Thus the quoted words express the depth of her disgrace. "Even from the state of *paelex* was I degraded, when my master gave me in *contubernium* to one of his slaves". Wallon in his *Histoire de L'Esclavage*, according to W. W. Fowler, *Social Life at Rome*, 208, 1, who seems to approve, "has noted that Virgil alone shows in this passage a feeling of tenderness for the lot of the captive, but only for a princess and a mythical princess". But I cannot see this tone in his line.

The understanding is perhaps much better gained from a Jewish story, told to this day in the liturgy of the Ninth of Ab. Two Romans had purchased a Jewish slave each, of surpassing beauty, one a youth, the other a maiden. They agree on establishing a *contubernium* between the two. The slaves, however, pass their first night apart, each lamenting the fate that compels him, the son (daughter) of the High Priest, to marry a slave. In the morning brother and sister recognize each other and expire in their embrace.

ERNST RIESS.

To the list of books for sight reading in Latin given in THE CLASSICAL WEEKLY 4.127 some additions should be made. Miss Susan Braley Franklin and Miss Ella Catherine Greene published several years ago *Selections from Latin Prose Authors for Sight Reading* (American Book Co.). In 1897 Professor B. L. D'Ooge published *Easy Latin for Sight Reading* (Ginn and Co.). Both books are good, with a wide range of easy selections. Doubtless other books not known to me are well worth naming; I shall be grateful to any one who will send me titles of books not included in this notice and that at 4.127.

C. K.

On April 22, the women students of Greek in Randolph-Macon College, at Richmond, Virginia, presented in the original the *Medea* of Euripides. This is the third time that a Greek play has been given in the original at this College; the plays previously presented were the *Alcestis* and the *Antigone* (see THE CLASSICAL WEEKLY 3.215).